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# **THE JOURNAL OF THE AMERICAN SOCIETY OF PROFESSIONAL GRAPHOLOGISTS**

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## **PURPOSE OF THE JOURNAL**

1. To present theoretical and research papers in scientific graphology according to traditional academic standards.
2. To create a forum for helping graphology gain a wider academic and professional audience in America.
3. To interface with the international professional graphological community.

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# THE WITTLICH GRAPHOLOGICAL CHARACTER DIAGRAM

## OR SCHEMATIC GRAPHOLOGY

*Elizabeth Semler-Delmar*

**ABSTRACT:** Dr. Bernhard Wittlich's design allows the graphologist to advance from a specimen of handwriting through a worksheet, a synthesizer (scoring page), on to a character diagram. The meaning of each of the twelve radiating spokes in the round diagram is interpreted as it relates to human behavior. The resulting profile becomes a living representation of the writer's behavior.

The "Graphological Character Diagram" was designed and the text written by Doctor of Philosophy, Bernhard Wittlich, University of Kiel, Germany. Although Dr. Wittlich revised his system continuously, the revisions remained unpublished until after his death. Renate Kummel, his daughter, updated the protocol and brought his work to the forefront again.

A systematic process is followed with each handwritten specimen. Observations drawn from a sample of handwriting are separated, recorded, and synthesized with the help of an evaluation table, then entered on to the character diagram.

Criteria are measured or rated, and decisions are marked with a check or a dot down the center of the WORKSHEET (the 7-point scale). These symbols are extended to the right edge of the WORKSHEET, and matched with symbols under thirteen columns on the SYNTHESIZER PAGE. Scores found on the COUNTING TABLE OF EVALUATION, the plus or minus factors, are totaled and entered on the DIAGRAM.

Upon observing the completed Diagram, it would seem that a round profile containing twelve spokes cannot tell much about the character of a person. Yet each spoke is a synthesis of many signs. After it is learned that each indicates an essential personality characteristic, and is not considered alone, a new light of understanding arises.

The balance or lack of balance between opposite spokes also reveals personality characteristics. Weighing the left half of the diagram against the right, as well as comparing the sum of the upper half against the lower, points to important information regarding the attitude and direction of interests of the writer.

For personnel purposes this system allows a dependable, visible comparison of two or more people. Compatibility of relationships can be studied through comparisons of character profiles. Growth, decline or the effect of traumatic experiences are revealed when two samples, written by the same person after a lapse of time, are reduced to diagrams, then interpreted and compared.

An alternate word for diagrammatic is schematic. Schema points toward a framework for a systematic recording of data, and reveals the interrelationship of that data. The Wittlich



approach to the analysis of handwriting uses a framework where one step follows another into a series of steps which establishes or activates a pattern, or schema.

### WORKSHEET (Figure 1)

Before beginning an analysis, the name, age, sex, and right- or left-handedness of the writer is recorded across the top of the worksheet, as well as the date of the analysis. These factors are necessary for identification purposes and may be needed for future use. Conclusions may be reviewed, or it may be necessary to compare findings about the same person after a period of time has elapsed.

Knowing "age" is critical for an authentic comprehension of the writer. For instance, if traces of tremor in the strokes which form the letters are found in a specimen written by an elderly person, symptoms of aging are an important factor in understanding the person who wrote. If tremors appear in the strokes written by a youth, weakness in the nervous system caused by an illness or recent trauma must be understood and included in the summary.

The majority of people are right-handed writers. Left-handed writers encounter complications since their normal mode of writing is opposite the right-handed writers. In actual practice, the basic principles of graphological interpretation generally prove dependable when analyzing a left-handed person. Certain judgments are modified.

The worksheet is divided into three sections. The first third records the rhythm of the MOVEMENT, the second third relates to the quality of FORM, and the remaining third registers the SPACE picture.

Thirty-four criteria and thirty-four polarities (altogether sixty-eight) are considered one by one. How does each sign differ from school form or from one another? Are they clearly seen? Place a check mark under column 1 on the worksheet. Or, are they emphasized? Under 2. Over emphasized? Place a check under 3. If missing from this sample place a dot in the center space which divides the scale, the 7th point. School form criteria are also marked with a dot in the center space. Are opposing signs also present? If so, clearly seen, a check is also placed in the opposite column under 1. If an opposite sign is present but not strong enough to be recorded as clearly seen, a dot is placed under column 1 on the opposing side. Recording graphological signs on to this worksheet allows these handwriting criteria to be systematically registered.

Once this system of measuring, rating, and recording observations drawn from the handwritten specimen is mastered it becomes automatic and speedily executed.

Signs found on the left side of the WORKSHEET, under the + (cross sign), deal with writing movements which are expansive. Those signs found on the right side, under the o (circle sign), deal with the writer's contracting movements. In most graphological systems, signs of contraction and release are found on the opposite side of worksheets, release = right side, and contraction = left. Dr. Wittlich adjusts his symbols on the synthesizer page so that



## GRAPHOLOGICAL WORKSHEET FOR \_\_\_\_\_

Age \_\_\_\_\_ Sex \_\_\_\_\_ Hand \_\_\_\_\_ Date \_\_\_\_\_ OCCUPATION \_\_\_\_\_

Expansion	+			0			Contraction
	3	2	1	1	2	3	
1a Vibrating _____							Rigid _____
1b Swinging _____							Slack _____
1c Smooth Stroke _____							Disturbed Stroke _____
2. Fast _____							Slow _____
3. Hasty _____							Not Hasty _____
4. Curved Letters _____							Straight Letters _____
5. Pressure _____							Lack of Pressure _____
6. Pasty _____							Sharp _____
7. Connected _____							Un-Connected _____
8. Rightward Trend _____							Left Trend _____
9. Counter Clockwise Motion _____							Clockwise Motion _____
10. Regularity _____							Irregularity _____
11. Centrifugal (Center Avoiding) _____							Centripetal (Center Attracted) _____
12. Good Form Level _____							Poor Form Level _____
13. Full Forms _____							Meager Forms _____
14. Complex Strokes _____							Single Strokes _____
15. Enriched _____							Simplified _____
16. Garland _____							Arcade _____
17. Thread _____							Angle _____
18. Stylized _____							Copybook Writing _____
19. Uniform Shape of Letters _____							Non-Uniform Shapes of Letters _____
20. Skillful Connections _____							Clumsy Connections _____
21. Harmonious Space Picture _____							Inharmonious Space Picture _____
22. Excessive Vertical Extensions _____							Slight Vertical Extensions _____
23. Upper Zone Emphasis _____							Lower Zone Emphasis _____
24. High Middle Zone _____							Low Middle Zone _____
25. Broad Letters _____							Narrow Letters _____
26. Large Space Between Letters _____							Small Space Between Letters _____
27. Word Beginnings Emphasized _____							Word Beginnings Minimized _____
28. Word Endings Emphasized _____							Word Endings Minimized _____
29. Large Writing _____							Small Writing _____
30. Right Slant _____							Vertical or Left Slant _____
31. Large Space Between Words _____							Small Space Between Words _____
32. Large Space Between Lines _____							Small Space Between Lines _____

**Figure 1. Worksheet.**

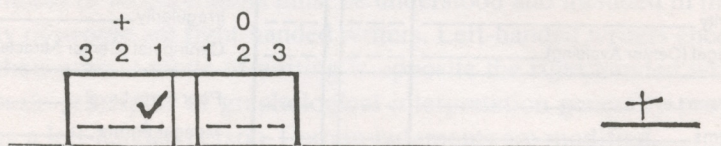


when scores are entered on to the diagram they are entered on the proper side, and are interpreted in a psychologically accepted manner. Expansion (right half of diagram) relates to the writer's attitude and those interests which are aimed at the outer world toward people and objects—extraversion. Contraction (left half of diagram) relates to an emphasis on the ego, the writer's attitude toward the self, his or her inner world—introversion.

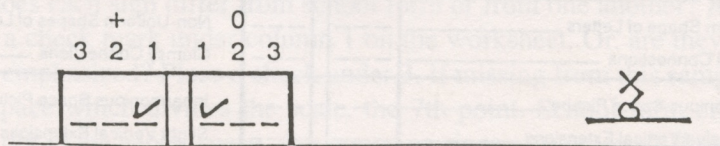
Dr. Wittlich's schema results in a variation of cross and circle symbols. It is important to remember that "+" does not signify a positive connotation. Nor does "o" represent anything negative. The cross and circle simply identify and record signs found under the contraction or release side of the worksheet.

### EXAMPLES

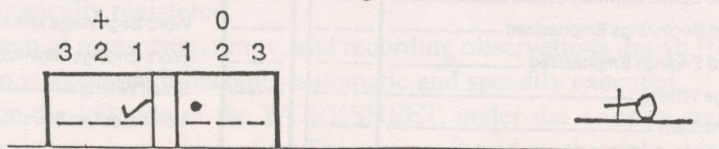
When analyzing handwriting we may clearly see a sign. For example (#30 on WORK-SHEET) we clearly see a right slant written at a consistent angle throughout the whole page. Mark it thus:



In another specimen we clearly see a right slant and yet almost half of the writing reveals a leftward slant. This is a variation (changing from one to another). When the writer uses both right and left slant in equal proportions both are credited. The cross side and circle side are both checked, recording a regular variation.



A right slant may be clearly seen throughout most of the sample and yet there are several instances where a left slant is used. To credit the occasional sign, a dot is placed on the side in which it belongs. In this manner an irregular variation is recorded.







# **VARIATIONS—REGULAR AND IRREGULAR** (A Method for Recording the Rhythmic Pattern)

In the following examples, #31 on the WORKSHEET is used because it offers a simple example for recording the rhythmic pattern of regular and irregular variations.

In—a—sample-of-writing—you—may-find-a—pattern—in—the-size-of—space—between—words—similar-to-this—almost-all-through—the-writing.

Counting the spaces, 12 show large spaces between words and 12 show small spaces, equal on both the cross and circle sides.



*Record It Thus (Regular Variation):*

| \_ \_ ✓ | | ✓ \_ \_ |       or 

In—a—sample-of-writing—you—may-find-a—pattern—in—the-size-of—space—between-words-similar—to-this-almost—all-through-the—writing.

Large spaces between words are emphasized 10 times, and small spaces between words are clearly seen 11 times.

*Record It Thus (Regular Variation):*



| \_ ✓ \_ | | ✓ \_ \_ |       or 

On the other hand an IRREGULAR VARIATION which depicts a disturbance in the rhythm is noted and recorded in the following manner.

In—a—sample—of—writing-you—may—find—a-pattern—in-the-size—of-space—similar—to—this.

Large space between words is clearly seen 12 times, while small spaces are noted 4 times.










*Record It Thus (Irregular Variation):*

| \_ \_ ✓ | | • \_ \_ |       or 

Forked figures, symbols joined with an arrow >, record a regular variation. If criteria are checked on both sides of the center column, because 50% of the writing criteria is found to be under the released side and the remaining 50% contains criteria which signify contrac-



## WORKSHEET SYMBOLS - THEIR MEANING

+	Clearly seen--under the cross column 1.			
++	Emphasized--under the cross side - column 2.			
+++	Overemphasized--under the cross side - column 3.			
○	Clearly seen--under the circle column 1.			
○○	Emphasized--under the circle side - column 2.			
○○○	Overemphasized--under the circle side - column 3			
+○	○+	Clearly seen on either the cross or circle side with occasional disturbances on the opposite side.		
++○	○○+	Emphasized on either the cross or circle side with occasional disturbances on the opposite side.		
	Both sides, cross and circle clearly seen - equally.			
	Cross side emphasized. Circle side clearly seen.			
	Circle side emphasized. Cross side clearly seen.			
	Cross and circle sides emphasized, equally.			
	Circle side emphasized, cross side overemphasized.			
	Cross side emphasized, circle side overemphasized.			
	Cross and circle side, both overemphasized, equally.			
+	○	1. Clearly seen.		
++	○○	2. Emphasized.		
+++	○○○	3. Overemphasized.		
		Regular variation. (forked figure) Both sides equal.		
○+	+○	++○	○○+	Irregular variation.

**Figure 2. Worksheet symbols—their meaning.**



tion, a regular variation is entered on the worksheet. For example (#13 on the WORKSHEET), if lower-zone loops are full in form and the upper-zone letters are meager, both data are recorded equally on both sides of the worksheet. Various combinations of forked figures are possible (see Figure 2, WORKSHEET SYMBOLS—THEIR MEANING).

Irregular variations are also recorded. When one criteria is clearly seen but the opposing criteria is slightly present, an irregular variation is registered, +o, o+, ++o. As an example (#24), if most of the middle zone, when measured, is clearly seen as 4mm, but several letters (fewer than a third) are found to be less than one-half the height of the upper-zone letters, they are rated as low. Thus an irregular variation is entered, which allows almost all graphological criteria to be recorded.

Three divisions record the rhythms of MOVEMENT, FORM, and SPACE. MOVEMENT includes all those graphological signs which depict the innate attitude and level of vitality of the writer. FORM holds those signs which when correlated indicate the goals or aims of the writer, and reflect education as well as inborn talents. SPACE contains signs which reveal how the writer adjusts to his environment. These three when totaled reveal the writer's OBSERVABLE BEHAVIOR.

### **SYNTHESIZING (Figure 3, Synthesizer Page)**

The synthesizer page is also divided into the three sections, MOVEMENT, FORM and SPACE. This page displays thirteen columns. Each represents an essential character trend which is part of the outline of a personality. These thirteen vertical columns can be likened to computerized data which contains values which add to or detract from the strength of each personality characteristic.

Twelve of these columns relate to twelve spokes on the character diagram (Figures 7 & 8). Essential character trends are: 1. VERSATILE MIND; 2. INITIATIVE; 3. CONGENIALITY; 4. PRESENTATION; 5. EMOTIONS; 6. AMBITION; 7. CONCENTRATION; 8. PERSEVERENCE; 9. SELF-CONCEPT; 10. JUDGMENT; 11. CONTROL; and 12. EFFICIENCY. The thirteenth column presents extra information through its point value which measures LACK OF INTEGRITY.

### **COUNTING TABLE FOR EVALUATION (Figure 4)**

The simplest way to explain how values are obtained from the counting table for evaluation is to refer to the multiplication table we learned as children. The answer to three times three, nine, was found by matching the number 3 found across the top of the multiplication table with the number 3 found down the side of the table. Instead of numbers, symbols, different combinations of crosses and circles, which have been transferred to the right edge of



[illegible]

**Figure 3. Synthesizer Page. Note: When a black triangle is present a minus figure is not to be entered!**



# COUNTING TABLES for EVALUATION

[illegible]

**Figure 4. Counting Table for Evaluation.**



the WORKSHEET, are matched with symbols on the SYNTHESIZER PAGE. The values are then recorded.

One can see crosses, circles, irregular variations, and regular variations aligned across the top and side of the table (Figure 4). Values are found by matching the edge of the WORKSHEET along the columns on the synthesizer page. Move the edge of the WORKSHEET so that the symbols can be matched in each succeeding column. Then the designated values are entered (Figure 6).

NOTE! When a blacked in triangle is present A MINUS FIGURE IS NOT TO BE ENTERED in that space on the SYNTHESIZER PAGE (Figure 6). This simply means that the writing criteria does not apply to the particular personality characteristic found in that column.

The page titled COMPUTATION CLUES (Figure 5) offers another approach to under-

+	+	EQUALS	+	1	0	+	EQUALS	-	1
+	++		+	2	0	++		-	2
+	+++		+	3	0	+++		-	3
+	o		-	1	0	o		+	1
+	oo		-	2	0	oo		+	2
+	ooo		-	3	0	ooo		+	3
+	+o or (o+)		-	1	0	+o (o+)		-	1
+	+oo or (oo+)		-	2	0	+oo (oo+)		-	2
+	ox		+	1	0	ox		+	1
+	ox		+	2	0	ox		-	2
+	ox		+	2	0	ox		+	2
+	ox		-	2	0	ox		+	2

**Figure 5.** These computation clues offer a key to understanding and matching the symbols. When matching symbols found at the edge of each Worksheet with symbols across the top of the Synthesizer Page an analyst catches the clue that most matching symbols equal a plus figure and opposite symbols equal a minus. After working on several analyses, filling in the values on the Synthesizer Page becomes automatic.



WORKSHEET						SYNTHESIZER PAGE						
3	2	1	1	2	3	Contraction						
+	+	0	+	+	+	1.	2.	3.	4.	5.	6.	
✓						Rigid	±	+1	±1		±1	
	✓					Slack	0	+1	±1	+1	±1	
✓						Disturbed Stroke	±	00	±1	±1		±1
✓						Slow	±	±3	±3	0	±3	±2
	✓					Not Hasty	0	±3	±3			±2
✓						Straight Letters	±		±2			±2
	✓					Lack of Pressure	0	02	±1	±1		±2
✓						Sharp	±	0-1	±1	±2	0	±1
✓						Un-Connected	±	01	±1	±1	±1	±1
✓	✓					Left Trend	±	+1	±2			±2
	✓					Clockwise Motion	±0		0	-1		-1
		✓				Irregularity	•		0		00	±
✓						Centripetal (Center Attracted)	0	±1	±1	-2	±1	±1
✓	✓					Poor Form Level	00	±3	±2		±3	±
✓	✓					Meager Forms	±1	±4		±2	±3	±2
✓	✓					Single Strokes	±1	±2	±2		±2	±2
✓	✓					Simplified	±1	±1	±1	±4	±1	±1
✓						Arcade	±0	±4		±3		±
	✓					Angle	0	±1		±1		±
						Copybook Writing	•					

**Example: Following down matching figures under column 1.**

**Symbols that agree = a plus value.**

**Symbols that disagree = a minus value.**

**Black triangles do not accept minus values.**

**Note: Connected writing with a sprinkling of unconnected letters, an irregular variation, contributes to a versatile mind.**

**The black triangle does not receive a minus value.**

**Worksheet shows a regular variation, a cross and circle forked figure, matched with a cross = a plus value.**

**Right or left trend, both contribute to a versatile mind.**

**Down several spaces two irregular variations = a plus value.**

**Figure 6. Matching Worksheet with Synthesizer Page.**



standing how to recognize values that are to be recorded. See **WORKSHEET SYMBOLS—THEIR MEANING** (Figure 2) to understand the meaning of these symbols.

After all pertinent values, pluses and minuses, are entered on the synthesizer page, the columns are subtotaled, set down on the upper right half of the page with four diagrams, under M for Movement, F for Form, S for Space, and after each (=) equal sign, the total (Figure 7). These values are transferred on to the corresponding diagrams. The page with one large and three small diagrams reveals the observable behavior as well as the writer's inner harmony or conflicting drives.

### **THE CHARACTER DIAGRAM—OBSERVABLE BEHAVIOR**

Inside the smallest circle in the center of the diagram resides the center of the psyche. As each spoke radiates outward, it gains in strength. The middle circle (third one in) represents average, or range of the norm. The next circle radiating outward records plus ten. The outermost circle is plus twenty. Rarely do we find writings whose strength go beyond twenty. The first circle in from average range is minus ten, the inmost circle is minus twenty. Once the totaled amounts are entered and connected, strengths and limiting factors are made visible. Opposing spokes are compared. Do they balance? If not, when more than three points apart the additional characteristic is present.

Divisions on the character diagram reveal more pertinent information. Adding  $10+11+12+1+2$  indicates the strength of mind-thought and/or spirit involvement. The sum of  $4+5+6+7+8$  indicates the writers concern with body and action, the follow through. And  $1+2+3+4+5$  added together reveals the strength of the writer's concern with others, their outreach. The sum of  $7+8+9+10+11$  reveals the writer's level of concern with self and the inner person.

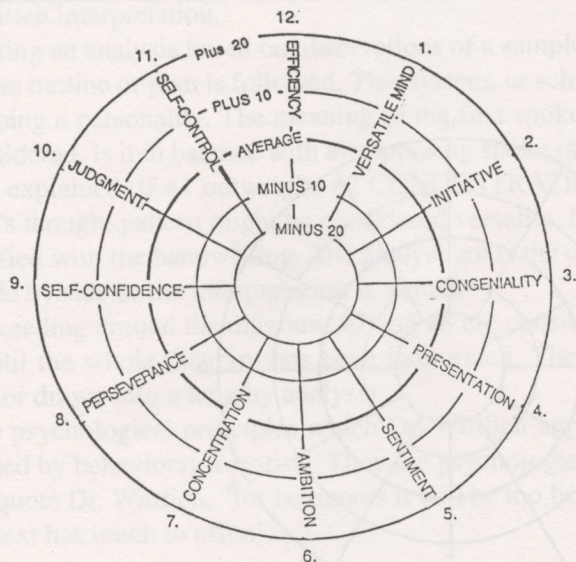
The large diagram represents observable behavior. Three smaller diagrams (Figure 7), when studied and compared, suggest either inner harmony or the opposite, inner conflict.

The middle section of the four-diagram page presents additional information. Ego strength, add  $12+1+2$ ; emotivity,  $3+4+5$ ; firmness of intention,  $6+7+8$ ; and control,  $9+10+11$ . Comparisons may be used as a summary at the close of the written interpretation. Dishonesty values are reversed to record integrity.

At first, when analyzing a specimen of writing, #13 was labeled dishonesty. A few States are contemplating legislative action against graphology because a portion of its work replaces the polygraph. It is expedient to use an alternate approach in indicating dishonesty. The value is reversed and the word integrity is entered on the final page which contains only the large diagram (Figure 8).



Three small diagrams contain the values for the MOVEMENT, FORM and SPACE pictures. These three when added together are entered on to the large diagram which outlines the writer's OBSERVABLE BEHAVIOR.



	M	F	S	
1.	—	—	—	= —
2.	—	—	—	= —
3.	—	—	—	= —
4.	—	—	—	= —
5.	—	—	—	= —
6.	—	—	—	= —
7.	—	—	—	= —
8.	—	—	—	= —
9.	—	—	—	= —
10.	—	—	—	= —
11.	—	—	—	= —
12.	—	—	—	= —

M + F + S = Total

above Theory below Practice  
left Introversia right Extrover.

12. —  
1. —  
2. +  
= Ego strength

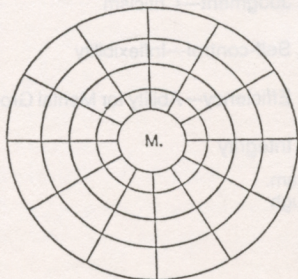
3. —  
4. —  
5. +  
= Emotivity

6. —  
7. —  
8. +  
= Firmness of Intention

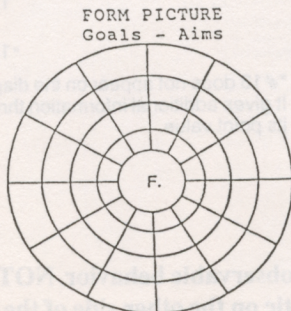
9. —  
10. —  
11. +  
= Control

13. M + F + S = Dishonesty

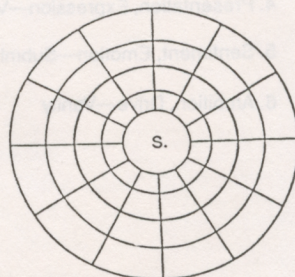
(To enter—reverse the figure from minus to plus, or plus to minus.)



MOVEMENT PICTURE  
Energy - Vitality  
Natural attitude in action



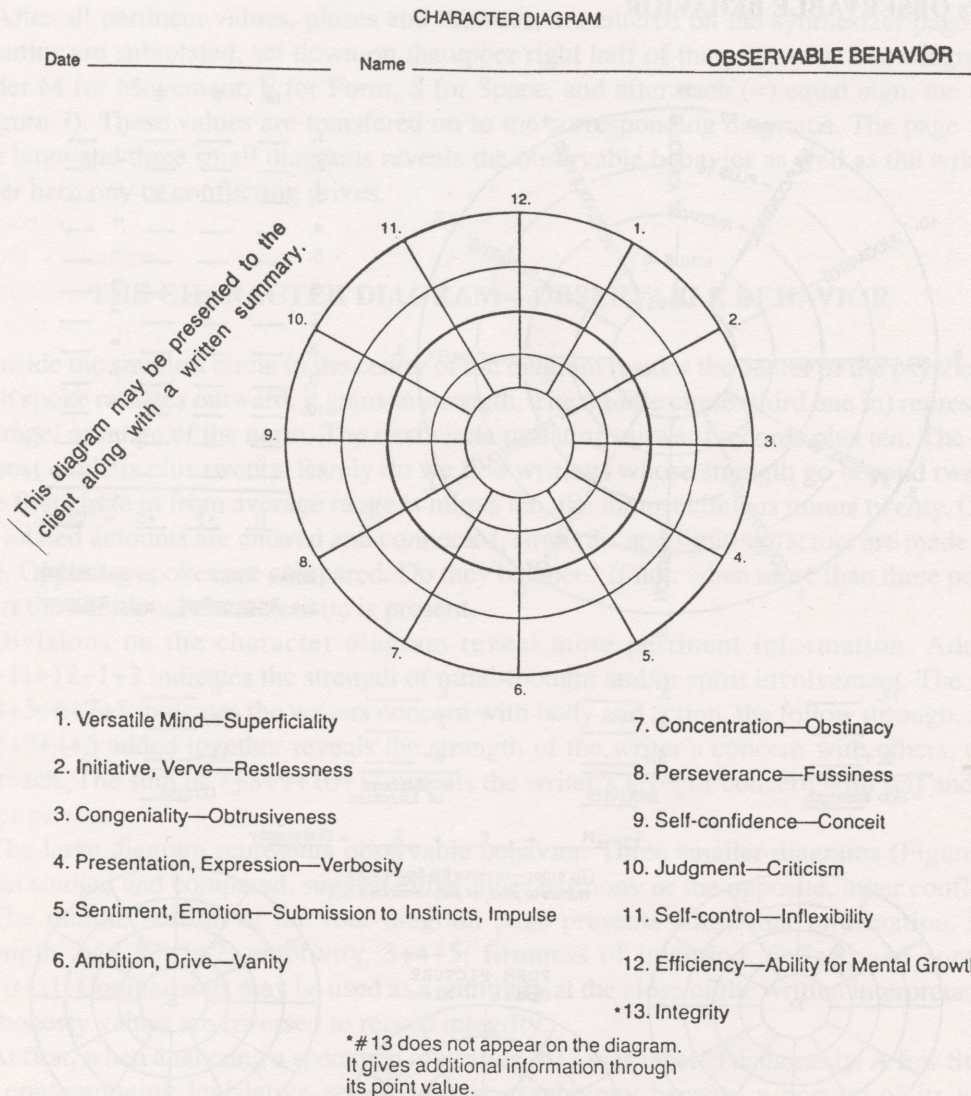
FORM PICTURE  
Goals - Aims



SPACE PICTURE  
Adjustment to Environment

Figure 7. Four diagrams.





**Figure 8. Character Diagram—observable behavior. NOTE: When opposite spokes are in balance the personality characteristic on the other side of the and/or does not apply. When opposing spokes differ more than three points the additional characteristic does apply to the writer's behavior.**



To review, and reduce this process to a simple outline, the following is presented. Steps 1 and 2: the writing sample is studied and recorded on the WORKSHEET. Step 3: values are entered on the SYNTHESIZER PAGE, then computed. Step 4: these are set down on the Four-Diagram page. Step 5: then on to the Wittlich Character Diagram. Step 6 requires the written interpretation.

Writing an analysis based on observations of a sample of handwriting is less formidable when an outline or plan is followed. This system, or schema, affords a solid foundation for describing a personality. The meaning of the first spoke which is #1 VERSATILE MIND is considered. Is it in balance with the opposing spoke (#7)? If so, the writer's thinking pattern is explained. If #1 outweighs #7 CONCENTRATION by more than three points, the writer's thought pattern might be considered versatile, fast and superficial. This statement is verified with the handwriting. The analyst holds the diagrams and the specimen of writing side by side as the interpretation is written.

Proceeding around the diagram, #2 and #8 are considered together, on through #12 and #6, until the whole diagram has been interpreted. The synthesis can be brief and to the point, or drawn into a lengthy analysis.

The psychological principles which Dr. Wittlich applied in his text are based on those accepted by behavioral scientists. They are psychologically sound.

To quote Dr. Wittlich, "for beginners it will be too litte, but for an advanced student this short text has much to offer."



Thursday May 22<sup>nd</sup>

Dear

Got home safe and sound. Had another meal when we got to Chicago. I didn't see Schubert yet. he is in bed when I get home and in the morning I don't have time to go up. It sure is bad without a car. It takes me so long to get around. I went to your mom's for supper last night but she wasn't home so Rudy and I ate in the tavern near Quasi. Your mother however called today and I am going over for supper tonight. Dad is going in. I talked with Mr Schubert on the phone. They had trouble with her. She didn't want to stay but after she met a few people who incidentally were from her home town things were a lot easier. Mr Schubert feels that it is his duty to stay in town because as he says, she stuck by him all these years and he don't feel it proper to leave now. He is going to visit her this Wednesday or Thursday if his rheumatism are better. He wants me to say hello to you and to tell you that he won't be up this week.

Dean was operated on Monday morning. I don't know what the story is but from reports it's not so good. When Mr Schubert went to see Fred at 6 A.M. this morning, Fred was gone. He don't know if the hospital called or what happened because he has heard from Fred.

Figure 9. L.H.'s handwriting.



GRAPHOLOGICAL WORKSHEET FOR L. H.

Age 29 Sex M Hand RT Date 5/24/41 OCCUPATION ACCOUNTANT

Expansion	+			0			Contraction
	3	2	1	1	2	3	
1a Vibrating							Rigid
1b Swinging		✓					Slack
1c Smooth Stroke		✓					Disturbed Stroke
2. Fast		✓					Slow
3. Hasty							Not Hasty
4. Curved Letters		✓					Straight Letters
5. Pressure				✓			Lack of Pressure
6. Pasty							Sharp
7. Connected		✓					Un-Connected
8. Rightward Trend		✓					Left Trend
9. Counter Clockwise Motion		✓					Clockwise Motion
10. Regularity		✓					Irregularity
11. Centrifugal (Center Avoiding)		✓					Centripetal (Center Attracted)
12. Good Form Level		✓					Poor Form Level
13. Full Forms		✓		✓			Meager Forms
14. Complex Strokes		✓					Single Strokes
15. Enriched				✓			Simplified
16. Garland		✓					Arcade
17. Thread		✓					Angle
18. Stylized							Copybook Writing
19. Uniform Shape of Letters		✓					Non-Uniform Shapes of Letters
20. Skillful Connections							Clumsy Connections
21. Harmonious Space Picture		✓					Inharmonious Space Picture
22. Excessive Vertical Extensions		✓					Slight Vertical Extensions
23. Upper Zone Emphasis				✓			Lower Zone Emphasis
24. High Middle Zone				✓			Low Middle Zone
25. Broad Letters		✓					Narrow Letters
26. Large Space Between Letters		✓					Small Space Between Letters
27. Word Beginnings Emphasized							Word Beginnings Minimized
28. Word Endings Emphasized				✓			Word Endings Minimized
29. Large Writing				✓			Small Writing
30. Right Slant				✓			Vertical or Left Slant
31. Large Space Between Words							Small Space Between Words
32. Large Space Between Lines				✓			Small Space Between Lines

Figure 10. L.H.'s Worksheet.



**L. H.'S WORKSHEET (Figure 10)**

It is important to note that many handwritings fall into the category "CLEARLY SEEN" under the cross or circle columns #1 on the WORKSHEET. Other specimens which exhibit EMPHASIZED criteria are marked under the #2 columns. When upon first glance a criteria "jumps out of the page" and one can safely judge it OVEREMPHASIZED (under either #3 column) a warning is sounded. Such a writing requires further study. Most of L.H.'s writing (Figure 9) falls close to CLEARLY SEEN, #1, under the cross and circle sides. Notice that Form Level and the Space Picture in his writing are emphasized. They fall under the second column. Lower zone letters are also emphasized.

Beginning at the top of the WORKSHEET 1a, 1b, & 1c are judged by looking at the gestalt, or overall picture. All remaining signs require careful scrutiny of individual aspects, and are rated against the height of middle zone letters.

**1a., 1b., and 1c. DEALS WITH THE RHYTHM OF MOVEMENT.**

**1a.** In this instance a dot is placed in the center column. The writing is neither Vibrating nor Rigid.

**1b.** Swinging. A check is placed under +1, cross side, clearly seen. Down and up strokes in the middle zone, especially those not taught in school form, are connected curves. Characteristic—AFFECTION, NEED TO INTERRELATE.

**1c.** Smooth Stroke is checked under clearly seen. The flow of ink as it is laid down on the blank sheet of paper is, in-the-main, smooth, except for occasional disturbed strokes wherein the writing trail is interrupted. Characteristic—VITALITY & A DISTURBED ENERGY FLOW.

**2.** Fast Writing—written in word-group-sentence impulse is not concerned with the writing process but carried along with the message. Characteristics—an ACTIVE MIND and a PROMPT RESPONSE.

**3.** The writing is neither Hasty nor Not Hasty. A dot is placed in the center.

**4.** Curved Strokes form the letters, especially in the middle zone. Characteristic—EAGERNESS.

**5. & 6.** Lack of Pressure. The texture of strokes are considered. L.H.'s writing lacks pressure, is neither sharp, nor pasty. Characteristic—ADAPTABILITY.

**7.** L.H.'s writing is Connected with an occasional Disconnect. Characteristic—LOGIC with a touch of INDUCTIVE THINKING.

**8.** Rightward Trend is checked. A dot is placed under Leftward Trend. Word endings prefer lengthened strokes which move to the right, and yet on occasion the forward movement is neglected. Characteristic—a mixture of GENEROSITY and ASSIMILATION.

**9.** Counter Clockwise Movement can be found in several "a"s, several ending strokes have hooks, and the lower zone portion of the letter "f" turns counter clockwise. Characteristic—INNER TENSION.

**10.** Regularity. Marking points at which the downstrokes in the middle zone meet the



baseline determines a fairly regular beat. Characteristic—GOVERNED BY THE WILL. Changes in slant suggests an irregular variation. On occasion emotions influence the will.

**11. Centrifugal—(Center Avoiding).** The middle zone is outweighed by dominant upper and lower zone components. Characteristic—LESS EGOCENTRIC. (If this had been a large middle zone handwriting a check would have been placed on the center attracted, circle side.)

THIS SECTION (12 to 20) RATES THE LEVEL OF FORM.

**12. Form Level, emphasized, +2.** This writing is legible, is changed from school form, is uncomplicated and original, words when taken out of context can be read, and the writing is recognizable. The level of form is good. Characteristic—CREATIVE, AUTONOMOUS. (Had this writing had poor form level, a check would have been placed on the circle side.)

**13. Full Forms and Meager Forms** are both checked. They are clearly seen under both the cross and circle sides. A regular variation is recorded. Full Forms are found in the lower zone and scattered in the upper zone. Meager Forms are found in the upper zone and scattered in the middle zone. Widths are compared to the height of the middle zone. Characteristic—IMAGINATION, FANTASY and CRITICALNESS and SOBRIETY.

**14. Complex Strokes** display a rhythmical exchange of up and down strokes. This writing is written with a loosely gripped pen, connections are mainly garland with soft angles. The message is more important than concentrating on each stroke. Characteristic—NATURAL, COMFORTABLE.

**15. Simplified.** Many lead-in strokes are eliminated without disturbing the legibility of the writing. Characteristic—PURPOSE, DIRECT APPROACH. (Other lead-in strokes are taught in school form; they are not recorded.)

**16. Garlands** are checked under +1 because they're found where they are not taught, in m's and n's. Characteristic—NATURAL, COMFORTABLE. Arcades are seen occasionally in softened s's and t bars. Meaning—Occasional RESERVE, FORMALITY.

**17.** It is necessary to record the threads which are found in several word endings. Characteristic—VERSATILE.

**18.** This writing is neither Stylized (ornate) nor Copybook. A dot is placed in the middle column.

**19. Uniform Shape of Letters.** There is a constancy in letters forms, but occasionally one can note that the r's and s's and lower zone forms vary in shape (not size). Characteristic—LOYALTY TO PRINCIPLES, with a sprinkling of EXPEDIENCY.

**20.** Neither Skillful Connections (one stroke tied to another in a skillful manner) nor Clumsy Connections (those that are stiff and do not flow) are present. A dot in the middle column.

THIS LAST SECTION (21 to 32) DEALS WITH RATING THE SPACE PICTURE.

**21.** A Harmonious Space Arrangement is evident by the balanced use of space, check emphasized +2. Characteristic—VERSATILE, WELL-ADJUSTED.

**22.** Excessive Vertical Extensions are apparent. The upper and lower zone extensions



exceed two and one-half times the height of the middle zone. Characteristic—AMBITION. (22 & 23 combine lower zone information.)

**23.** Lower Zone Emphasis, o2. The lower zone is wider and longer than the upper zone. Characteristic—MATERIAL INTERESTS, LIBIDO. (If the lower zone had intruded into the middle zone of the following line a check would have been placed under the third circle column, o3.)

**24.** Low Middle Zone. The middle zone letters are less than one-half the height of the letters d and t. Characteristic—MODESTY.

**25.** Broad Letters. Letters that are wider across than the height of the middle zone are broad. Characteristic—CANDOR.

**26.** Large Space Between Letters is found when that space is wider than one-half of the width of the middle zone letters. Characteristic—ZEAL. Occasional Small Space Between Letters can be found. Characteristic—a sprinkling of CAUTION.

**27.** Word Beginnings are neither emphasized or minimized. A dot is placed in the center column.

**28.** Word Endings Minimized. Often the words end in a flattened thread. Characteristic—TACT, YIELDINGNESS. (Knowing when to avoid giving offense.)

**29.** Small Writing. When considering the size of the page this writing can be rated small. Characteristic—CONCENTRATION, SOBRIETY.

**30.** Verticle or Left Slant. Clearly seen. Characteristic—DETACHMENT.

**31.** Space Between Words is neither large nor small when considering the width of the middle zone letter "m." A dot is placed in the center.

**32.** Small Space between Lines. This decision is debatable, but giving thoughtful attention to the long lower and upper extensions, it has been checked clearly seen.

Note: When the sample of handwriting is mainly school form, many dots will be marked down the center column, not under the cross or circle scale.

## OBSERVATIONS DRAWN FROM THE HANDWRITING OF L. H.

**#1 & #7:** This writer is endowed with an intellect that is capable of handling a variety of interests with ease. He thinks clearly and is mentally active. His logical pattern of thought calls for correctness and validity. He connects what has been to what is, and what they both mean to the future. His thinking is fast paced. The will to concentrate is less than range of the norm. He can skim over the surface of some subjects in a superficial manner, and yet is capable of deep intellectual effort. There is also an intuitive bent. Ideas occur without any process of reflective thought. After arriving at a decision he reviews all aspects before taking action.

**#2 & #8:** His will to initiate allows him to begin without influence from an outside source. Due to fatigue, present at the time of writing, he operates at a less energetic level,



at first. Further into the day, or into a project, his energy increases as he gets more enthused. He'd rather others follow through with "nitty gritty" details, but when necessary this writer tends to complete whatever he's begun. An element of restlessness causes him to begin many projects. Time doesn't always allow completion of each, thus he requires the cooperation of others.

**#3 & #9:** He is friendly and has a desire to be helpful especially when his sympathy is aroused. He may intrude into situations unaware that he might be interrupting. Even though his image of self is within range of the norm and he doesn't concentrate on his own needs, he has confidence in his ability and commands respect.

**#4 & #10:** A talent for expression, for presenting ideas in the written and spoken word, is present. Skill in communication depends upon the capacity to identify with another person. This area (#4) reveals the ability to remember people, their names, their interests, and the objects of their world. Judgement (#10) depends upon the ability to remember past experiences and facts. This combination, presentation and judgment, when in balance, as in this case, indicates that this writer's communications have substance.

**#5 & #11:** Feelings of devotion and sentiment toward his loved ones are present. Control over these feelings allows him to regulate his response to emotional situations without overreacting to them.

**#6 & #12:** The potential toward productivity is within range of the norm. Fatigue is limiting his level of physical drive. Efficiency is dependent upon the ratio of expendable energy. Both drive and efficiency are present, but neither is outstanding at this time.

**INTEGRITY:** This writer is in-the-main a fairly honest person. He can "fudge a little" in order to gain a particular goal. He may find it difficult to admit the truth of disagreeable facts. The disparity between his parents and his own disappointment in them is covered up. He finds it easier to escape the issue rather than to communicate his deep dissatisfaction over this situation with others.

**MOVEMENT PICTURE:** Although his level of energy is less than range of the norm, his interest in a variety of projects causes him to press forward. Time doesn't allow a leisurely completion. He enlists the interest and cooperation of others.

**FORM PICTURE:** This writer is orientated toward the goals he's set. Among them is the desire to be considered a reliable and superdependable person. He's interested in intellectual growth. He enjoys persuading others, selling them on his ideas and enlisting interest in the plans he's made.

**SPACE PICTURE:** As for his environment, even though he'd rather not expend the effort to follow through with all projects, he is critical that everything is done correctly and accurately. In his personal life he reveals a friendly and loving nature without losing control.

Inner conflict is revealed by comparing the MOVEMENT, FORM, and SPACE diagrams. The movement picture indicates his basic nature is outgoing and pleasure seeking, aimed at involvement with others, even though fatigued. The positive form picture shows



that he is motivated by the goals he's set, which are intellectual growth and the desire to be considered a reliable and superdependable person. These direct his interest inward. Opposing attitudes, one beamed outward and the other aimed toward the inner man, can cause fatigue. Finally, the space picture reveals how he handles his environment. He's friendly and outgoing and yet keeps his personal life private.

## DISCUSSION

Generally, a profile of an accountant would be strong in the tenth and eleventh spoke (judgment and control), perhaps a little less strong in the first spoke (versatile mind) and heavier on the left half of the total wheel (more introversion). L.H.'s diagram and handwriting differs from this expected pattern.

The movement picture, which reveals inborn qualities as well as vitality, usually records a high score in a person of this age, 29 years. Plus 25 to 35 is about average. When the level of vitality is strong other characteristics make a stronger showing. Initiative (#2), drive (#6), the will to concentrate (#7), the will to persevere (#8), the talent for solving problems, and efficiency (#12) depend upon a high ratio of expendable energy. These would most likely increase when rest, sleep, or recreation restores the weary person. In fact it is possible all spokes, even those which indicate outstanding characteristics, might be stronger.

Prior to the time of writing, L. H. graduated from Northwestern University, School of Business. He attended evening classes while holding a position as head of a bookkeeping department in a manufacturing firm during the day. It took eight years to finish an otherwise four-year course.

He and another young man organized a dance band, which played for weddings and proms. This venture didn't last too long.

He borrowed money to purchase the failing firm, by persuading the bank to lend money without collateral, on a promise to pay back in one year, or forfeit the firm. L.H. turned it into a successful business, while on the job during the day. At the same time he began another manufacturing business, working nights. In time these two companies merged into one. From his history one can safely say that he was an entrepreneur, capable of handling a variety of interests. He was a chief executive officer, an accountant, instructor of subjects both mechanical and technical, manufacturer, designer, tax expert, in later years, a computer programmer, writer, and nationally known lecturer.

He encouraged and inspired businessmen and personal friends to develop their talents. Often L. H. acted as adviser to those who could not afford a lawyer, and saw them through difficult financial or legal situations.

One can see the potential in three areas in this diagram. First the most outstanding characteristic is his versatile mind, the ability to handle a variety of interests. This spoke (#1) also reveals the desire to persuade others, just as salesmen, teachers and preachers do. Add



SYNTHESIZER PAGE

	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.
1a	+	+		+		+	+	+			+	+	
1b	+	+	+	+							+	+	-1
1c	oo	+	+	+	+	+	+	+	+	+			-1
2.	+	+	+	+	+	+	+	+	+	+			
3.	+	+	+	+	+	+	+	+	+	+			
4.	+	+	+	+	+	+	+	+	+	+			
5.	+	+	+	+	+	+	+	+	+	+			
6.	+	+	+	+	+	+	+	+	+	+			
7.	+	+	+	+	+	+	+	+	+	+			
8.	+	+	+	+	+	+	+	+	+	+			
9.	+	+	+	+	+	+	+	+	+	+			
10.	+	+	+	+	+	+	+	+	+	+			
11.	+	+	+	+	+	+	+	+	+	+			
12.	+	+	+	+	+	+	+	+	+	+			
13.	+	+	+	+	+	+	+	+	+	+			
14.	+	+	+	+	+	+	+	+	+	+			
15.	+	+	+	+	+	+	+	+	+	+			
16.	+	+	+	+	+	+	+	+	+	+			
17.	+	+	+	+	+	+	+	+	+	+			
18.	+	+	+	+	+	+	+	+	+	+			
19.	+	+	+	+	+	+	+	+	+	+			
20.	+	+	+	+	+	+	+	+	+	+			
21.	+	+	+	+	+	+	+	+	+	+			
22.	+	+	+	+	+	+	+	+	+	+			
23.	+	+	+	+	+	+	+	+	+	+			
24.	+	+	+	+	+	+	+	+	+	+			
25.	+	+	+	+	+	+	+	+	+	+			
26.	+	+	+	+	+	+	+	+	+	+			
27.	+	+	+	+	+	+	+	+	+	+			
28.	+	+	+	+	+	+	+	+	+	+			
29.	+	+	+	+	+	+	+	+	+	+			
30.	+	+	+	+	+	+	+	+	+	+			
31.	+	+	+	+	+	+	+	+	+	+			
32.	+	+	+	+	+	+	+	+	+	+			

Figure 11. L.H.'s Synthesizer Page.



this to the talent for expression (#4) and judgment (#10), and we have an individual who is capable of success.

The above example indicates how fatigue in handwriting may not show the true measure of a man. Each writing specimen reveals the writer as he or she is at a particular time in space. It is not a permanent picture.

## **INTERPRETATION OF THE CHARACTER DIAGRAMS (Figures 12 & 13)**

The twelve spokes in each character diagram indicate an essential character trait. The balance or lack of balance between opposite spokes, each of which is a combination of many signs, reveals additional personality characteristics. For example, when #1 (Versatile Mind) is strong and the opposite spoke #7 (Concentration) is weak (more than 3 points apart) the word superficiality comes into play. If #1 is weak and #7 is strong, obstinacy is underlined, or circled, depending upon the numerical difference between them.

Three diagrams titled MOVEMENT, FORM and SPACE when combined result in the large CHARACTER DIAGRAM (Figure 12). MOVEMENT depicts the level of energy which moves the writer into action. FORM reveals goals and aims. SPACE depicts how the writer handles his world.

The sum of the top half of each diagram ( $10+11+12+1+2$ ) shows the strength of involvement with thoughts, the mind, and spirit (Figure 12). The sum of the lower half indicates the likely follow-through with the ideas and instructions of others.

The sum of the right half of the diagram ( $1+2+3+4+5$ ) if dominant indicates that the attitude and interests of the writer are directed outward into the world of people, objects, and a desire to look ahead toward the future. The sum of the left half of the diagram ( $7+8+9+10+11$ ) when strong reveals the interests and attitude of the writer are directed inward toward the inner man.

EGO STRENGTH ( $12+1+2$ ) if strong and outstanding shows an individual who is able to maintain his ego, is confident of his ability. EMOTIVITY ( $3+4+5$ ) reveals the capacity for emotional response. FIRMNESS OF INTENTION ( $6+7+8$ ) strives toward goals. CONTROL ( $9+10+11$ ) when strong indicates one who wishes to be superdependable and reliable.

The large CHARACTER DIAGRAM, total of F+M+S, which reveals the observable behavior, is transferred to a separate page (Figure 13). This page holds one-word character descriptions of each spoke. These are interpreted according to psychological principles.



Figure IV L.H.'s DIAGRAMS

	M	F	S	
1.	<u>7</u>	<u>9</u>	<u>-1</u>	= <u>15</u>
2.	<u>-1</u>	<u>4</u>	<u>0</u>	= <u>3</u>
3.	<u>2</u>	<u>0</u>	<u>6</u>	= <u>8</u>
4.	<u>7</u>	<u>3</u>	<u>0</u>	= <u>10</u>
5.	<u>-2</u>	<u>1</u>	<u>5</u>	= <u>4</u>
6.	<u>-3</u>	<u>0</u>	<u>3</u>	= <u>0</u>
7.	<u>-6</u>	<u>-1</u>	<u>2</u>	= <u>-5</u>
8.	<u>-9</u>	<u>-2</u>	<u>5</u>	= <u>-6</u>
9.	<u>-4</u>	<u>3</u>	<u>1</u>	= <u>0</u>
10.	<u>1</u>	<u>2</u>	<u>3</u>	= <u>6</u>
11.	<u>-4</u>	<u>3</u>	<u>3</u>	= <u>2</u>
12.	<u>2</u>	<u>3</u>	<u>-3</u>	= <u>2</u>

$$\underline{-10} \quad \underline{+25} \quad \underline{+24} = \underline{+39}$$

above 28      below 3  
left -3      right 40

$$12. \quad \underline{2}$$

$$1. \quad \underline{15}$$

$$2. \quad \underline{3}$$

$$\underline{+20}$$

$$3. \quad \underline{8}$$

$$4. \quad \underline{10}$$

$$5. \quad \underline{4}$$

$$\underline{+22}$$

$$6. \quad \underline{0}$$

$$7. \quad \underline{-5}$$

$$8. \quad \underline{-6}$$

$$\underline{-11}$$

$$9. \quad \underline{0}$$

$$10. \quad \underline{6}$$

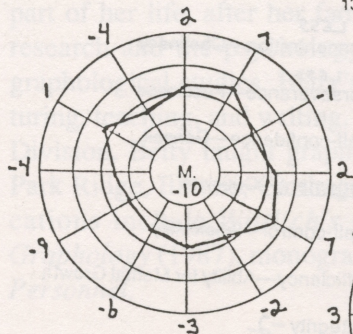
$$11. \quad \underline{2}$$

$$\underline{+8}$$

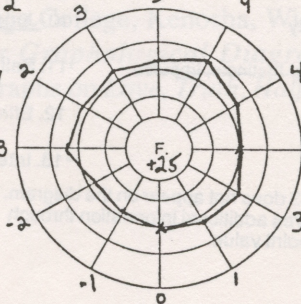
$$13. \quad \underline{+2} \quad + \quad \underline{+4} \quad + \quad \underline{-4} = \underline{+2}$$

(To enter—reverse the figure from minus to plus, or plus to minus.)

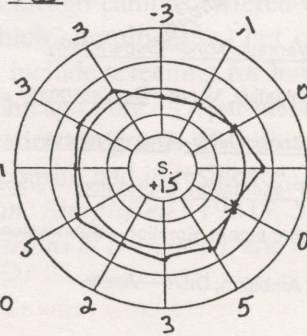
Form  
GOALS



Movement  
VITALITY



F.

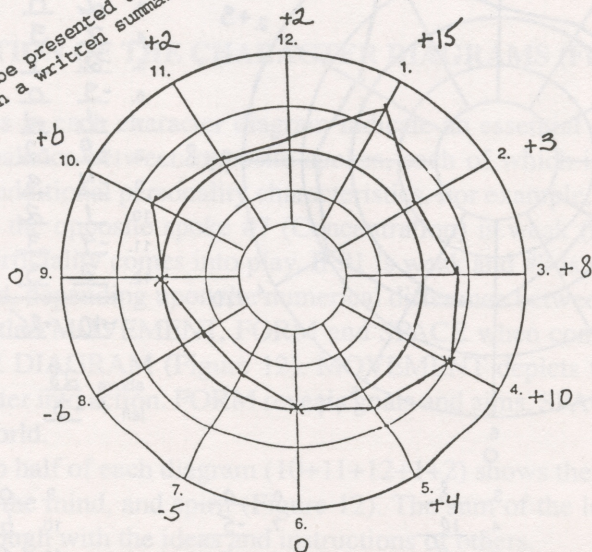
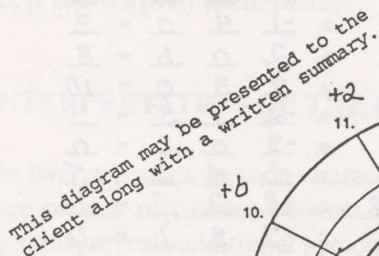


Space  
ENVIRONMENT

Figure 12. L.H.'s Diagrams.



Date 5/24/41 Name L.H.



NOTE: Personality characteristics are crossed out when opposite spokes are in agreement. When opposing spokes differ more than three points the additional characteristic is underlined.

- \*13. Integrity -2

\*#13 does not appear on the diagram. It gives additional information through its point value.

**Figure 13. L.H.'s Character Diagram.**



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**BIOGRAPHY:** Elizabeth Semler-Delmar (Betty), a Professional Life Member of the American Association of Handwriting Analysts, is also a member of HAI, Handwriting Analysts International. Past president of AAHA, Betty served in many other posts. A devotion to the arts, music, and drama gave way to graphology which has been a most important part of her life, after her family. Mudelein College, Chicago campus, offered courses in research and the psychology of human behavior which complimented her continuing graphological studies. Betty's graphological activities include screening for industry, lecturing, teaching, and writing. She free-lanced for the Chicago Police Department, Juvenile Division. Betty taught graphology in the Adult Education programs of Oakton College, Park Ridge, Illinois; Carthage College, Kenosha, Wisconsin; and in residence. Her publications include *Wittlich's Graphological Diagram, Simplified* (1981), *Schematic Graphology* (1987), monographs on *Love, Truth, Half-truths & Deception*, and *Profiles for Personnel*.